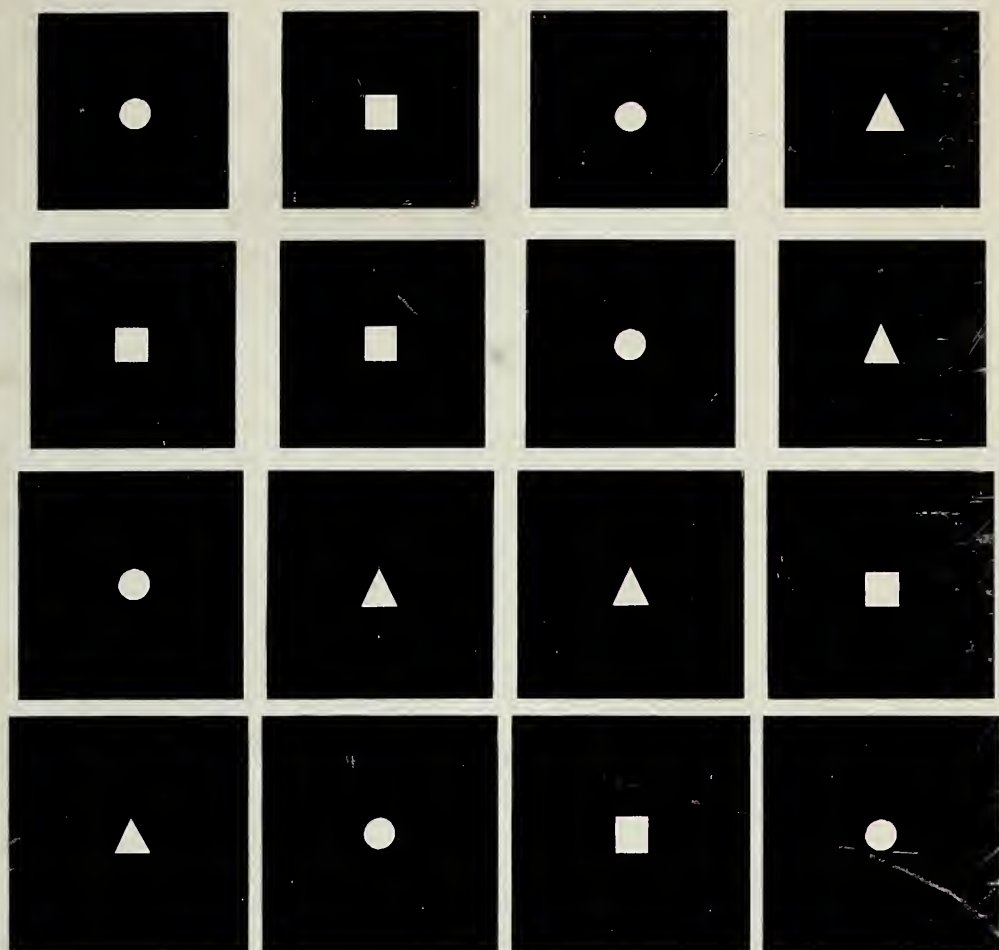




Location

Swain School of Design 19 Hawthorn Street New Bedford, Mass 02740

From Boston:

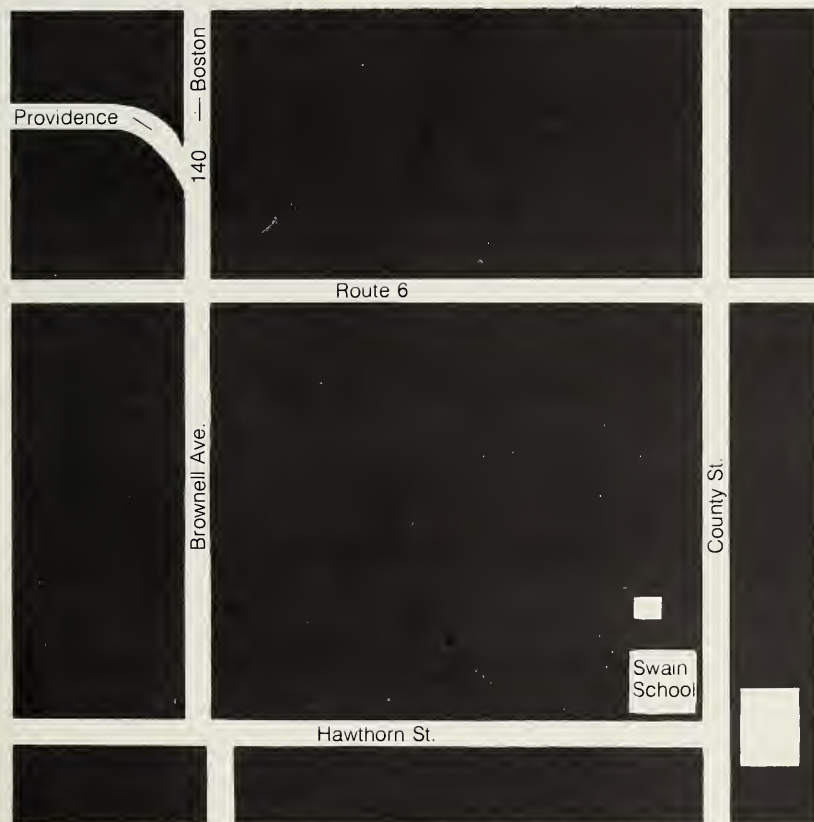
Route 3 South
Route 128W to 24 South
Exit 24 to Route 140, New Bedford
Last exit

From Cape Cod:

Route 6 to County St., New Bedford
Left on County St. to Hawthorn St.

From Providence:

Route 195E to New Bedford
First exit





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Swain School
of Design
19 Hawthorn St.
New Bedford
Massachusetts
02740
Phone
(617) 997-3158



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Swain School of Design

The Swain School offers professional training in painting, design, sculpture, and printmaking. It is a small school, intimate, and capable of closely directing and encouraging a student's growth as an artist.

Our size permits us to see ourselves as a community of artists. We think of teachers as persons who have been artists longer, have trained their hands and their judgement, know techniques and know the lay of the land. We recognize the value of this relationship and intend to remain a small school. We do not plan to grow beyond an enrollment of two hundred students though that makes us one of the smallest colleges in the country.

We believe that the young artist develops as he learns the basic concepts and skills which all visual arts share. In the freshman year our studio curriculum is rigorous; we concentrate on the problem of seeing the contour and volume of objects and the problem of organizing an interesting page. Once these skills are mastered the student is encouraged to use them. The senior is expected to be an artist responsible to himself.

In the beginning we teach the grammar of art, that when you speak you speak clearly. It is a discipline intended to increase the variety of what you are able to say, what you are able to see.

As an art school we are a professional school, more like a school of medicine or a school of accounting than a liberal arts college. But we realize that the arts are a most unusual profession, one more often misunderstood than understood. Recent tradition sees the artist as only a painter or a sculptor, we respect that definition, but would argue that the designer is also an artist, and an artist whose audience is less remote. A society as complex as ours needs and must employ responsible designers for industry, creators of new materials for education and original thinkers in environmental projects.

A medical student becomes better as his curiosity becomes narrower, contracts from mankind to the body to the spleen. The reverse is true of the painter, sculptor or designer. Only as his interest broadens does he deepen. If an artist heals it is not by surgery but by seeing things whole.

A map maker who knows nothing but old maps is either a criminal or a comedian; he must go see land. The painter, sculptor or designer makes maps of moods or moments some of them lost in fog. He too must move to see them clearly. To grow, an artist must acknowledge that he has not invented the world, respect the ways experience was seen before him. It is for this that we ask the student who would grow as an artist, to study art history and literature and the social sciences. And more important ask him to observe himself, other people, the town around him.

Convinced that the artist does not exist to create luxury for a prosperous society, we attempt to bring ourselves, faculty and students, into immediate contact with our surrounding society. This underscores our belief that the work of the artist is a moral or an ethical act. We expect our student to effect reform through the responsible use of his talents.

Our History

In 1881, the will of William W. Swain established a non-profit educational institution whose Trustees and Faculty were charged with the responsibility to “qualify the pupils for the practical duties of life in the spheres they will be probably called upon to act in”. Originally named the Swain Free School, a variety of subjects were taught including courses in language, mathematics, science, history, logic and art. With the development of other educational facilities in the community and the rise of New Bedford as one of the largest textile centers in the United States, increasing emphasis was placed on instruction in design. Today the the Swain School of Design is a co-educational professional art school offering a four year program in the visual arts, leading to a Bachelor of Fine Arts degree.

Surrounding the site of the original William W. Swain residence, the School is located in an area of New Bedford noted for important examples of the 18th and 19th century architecture. In close proximity to the campus is the New Bedford Public Library and the Whaling Museum. Southeastern Massachusetts University is located in North Dartmouth, hardly ten minutes by car. This new university offers vast opportunities in both cultural and recreational activities. The Public Library is of particular value to the School for its fine collection of paintings illustrating the unique artistic tradition of the city. New Bedford was the birthplace of Albert Ryder and home of Alfred Bierstadt and Dwight Tryon. The Museum of the Old Dartmouth Historical Society records another aspect of the city’s history, that of the whaling industry. Across the street from the museum is preserved the Seaman’s Bethel which Melville describes in his classic novel Moby Dick. The cultural life of the city is further augmented by its advantageous position between Boston, Providence and Cape Cod.

and Growth

A recent consultant to the School noted that “The generosity of the Trustees has visibly blessed the School with a number of charming buildings of rare human scale organically related to a delightful community locale”. By conscious effort and happy accident our campus expresses the distinct character of the School and supports the way in which we go about our educational purpose.

The Swain School of Design is affiliated with the New England Association of Schools and Colleges, Inc., in the category of Recognition of Candidacy for Accreditation.

Division III member of the National Association of Schools of Art.

Charter Member of the American Federation of Art.

Member of the American Association of Museums.

The School is licensed by the Massachusetts Board of Higher Education to grant the degree of Bachelor of Fine Arts; Approved by the Veterans Administration; by the U. S. Department of Justice for the training of foreign students.

William Crapo Gallery

The William W. Crapo Gallery was founded in 1925 to provide Swain students and the community with an opportunity to view original works of art. Each year the Gallery offers approximately ten exhibits including such diverse achievements as primitive art, nineteenth century painting and the more contemporary efforts of the avant garde. In order to fulfill its educational function more completely, lectures and panel discussions are regularly scheduled and often re-broadcast for the television audience. The Crapo Gallery is a member of the American Association of Museums.





Admission

Our School is small. We do not do our admissions on a statistical basis. Because we are in search of visual skills and the promise of professional commitment we rely to a great extent on the portfolio and an hour-long interview. We look for that particularly revealing passage in a drawing or an exciting organization of shapes in a design project. Our policy is one of well considered madness, in which neither high academic rank nor impressive college board scores are any more than interesting bits of information about an applicant.

An applicant must be a high school graduate or have acceptable equivalent preparation. However, a candidate who evidences special interest, unusual ability or promise, may be considered for admission as a special student at the discretion of the admission committee. Each applicant is considered on the basis of his aptitude as well as his character and personal qualifications.

Portfolio Interview

Applicants must complete the School's application form and submit it together with a \$10.00 application fee (not refundable and not credited to any school bills) to the Registrar, Swain School of Design, 19 Hawthorn Street, New Bedford, Massachusetts. The applicant should request the principal of his secondary school to forward a transcript of grades at the time of application. He should file two letters of recommendation. It is advised that the applicant visit the School and arrange for a personal interview with the Director of Admissions, preferably no later than April 1st.

A school medical form is furnished to all applicants but need not be submitted for admissions review. It is to be completed, signed by a physician and returned to the School by all successful applicants before August 1st.

Transfer Students An applicant requesting advanced standing should, with two exceptions, follow the procedure as outlined above. In addition to high school records, a transcript of college grades is required. In considering a portfolio, the student should consider work that would substantiate the request to exempt specific studio courses.

All correspondence and requests for information should be directed to: David L. Smith, Dean of the School and Director of Admissions, 19 Hawthorn Street, New Bedford, Massachusetts 02740; telephone (617) 999-4436.

Each applicant must submit a portfolio of original work (slides may be accepted if some pieces are exceptionally large or if the portfolio is sent by mail) clearly marked with your name, address and the name of your school. Pieces can be done either independently, or under guidance, but should be so designated. Work executed from photographs is not acceptable. The following items are requested:

Self portrait in pencil or charcoal to be done from life.

Interior in pencil or charcoal to be done from a room in your home.

Still-life that includes at least four objects.

An abstract design in 3 colors.

Design using geometric shapes in black and white.

A three dimensional object which you have made.

Three drawings, paintings, sculpture, designs, prints or photographs of your choice.

You are encouraged to submit examples of work other than visual art (writing poetry, music, etc.) which are important to you.

Tuition

1972/73	1973/74	
\$1050.00	\$1250.00	Per year
\$200.00	\$250.00	Per year for one day weekly
\$400.00	\$475.00	Per year for two days weekly
\$600.00	\$700.00	Per year for three days weekly
\$10.00	\$10.00	First Year Admission Application
\$55.00	\$60.00	Lab Fee
\$2.50	\$2.50	Locker Fee

A deposit of \$50.00 is required of all new students within two weeks following notification of acceptance for admission. It is applied to the charges of the academic year and it is not refundable after May 1st. All fees must be paid at the time of registration, unless special arrangements are made with the Registrar. Any student with a bill not paid by the second Monday of the semester will not be allowed to continue in classes. Since School operating expenses are planned on a yearly basis, no refunds can be made.

The School store maintains a supply of materials required for classes. Prices are kept at a minimum.

Adult+ Children's Classes

In addition to the degree program the School offers art instruction in its Saturday School, the Evening School and in the six week summer program. A separate bulletin is issued describing these courses and listing fees.

Medical Care

The services of a school appointed physician are available to all students. Charges are made directly to you. All students are urged to avail themselves of low-cost Health and Accident Insurance policies. Forms for the Blue Cross-Blue Shield student policies are available through the School.

Financial Aid

Parents and students should be fully aware that today, scholarship awards, from nearly every source, are based almost entirely upon need rather than academic performance. 'Grants in Aid' would be a more precise term. Nearly all awards are made on a four-year term because most agencies do not wish to leave you 'high and dry' midway through your studies. A final point is that there are many sources and a considerable amount of money available in scholarship assistance, enough that no person genuinely desiring higher education need be turned away for lack of funds.

Federal Programs The Swain School administers three federal student aid programs; National Defense Student Loans, Educational Opportunity Grants and the College Work Study Program. All awards are made by the School.

Swain Funds The School provides funds, both as matching portions of federal grants and outright grants from the Clement L. Yeager Trust.

Guaranteed Loans Most states provide guaranteed loans for educational purposes, usually with a maximum of \$1,000 per year for five years. administered by banks. Interest rates and repayment periods vary from state to state; for further information contact your local bank.

State Scholarships Many states make significant scholarship awards, usually on the basis of need. For further information contact your guidance counselor, appropriate state agency or the Swain School.

Placement The school provides a placement service which offers assistance in finding interesting employment for graduating students and alumni. The service will also be as helpful as possible in applications for graduate study and special projects for interested Foundations.

Housing

The School does not maintain dormitories. A diversified list of accommodations is available. It is suggested that any student wishing to make housing arrangements apply well in advance of the opening of school, stating type of accommodations and price range desired.

Academic Requirements

B.F.A. Degree Requirements A total of 122 credits, 86 in studio courses and 36 in liberal arts, and submission of acceptable work for the Senior Show are required for the Bachelor of Fine Arts Degree.

Diploma Requirements Recognizing the fact that some students wish to forego the liberal arts to concentrate on studio work, Swain offers a four year studio program. 120 credits, 108 in studio courses and 12 in Art History, are required for the Diploma.

Grades A grade scale of A B C D and F is used to designate the students' standing. The letter grades are considered the equivalent of the following percentage scale: A = 90-100, B = 80-89, C = 70-79, D = 60-69. The grade I for Incomplete is a substitute grade for situations in which students could not complete required assignment due to circumstances beyond their control. The required work must be completed by a designated time for a student to be awarded credit. For the computation of scholastic averages, reported grades have the numerical value of A = 4.0, B = 3.0, C = 2.0, D = 1.0, F = 0 for each credit hour.

Credit Hours Studio credit hours in all courses are based on a ratio of one credit for every two hours of scheduled studio time. Credit hours for academic subjects are based on a ratio of one credit for every one hour of class attendance.

Probation A first year student earning a semester average of less than 1.7 and an upper class student earning less than 2.5 in his major field is placed on probation. Any student who is on probation for two consecutive semesters will be reviewed by a special faculty committee.

Absence Absences are considered permissible only in case of illness or for other reasons of necessity. It is your responsibility to notify the School immediately of an absence and its cause. Missing work must be made up whenever you have been absent.

Registration Students already in the School are required to register and make out tentative schedules for the following year by June 1. Students enrolling after School opening date are required to pay a five dollar late registration fee.

Grade Reports Grade reports will be given out at the end of each semester. All freshmen and other students whose grade average is D or less will receive a grade report at midsemester.

Transcripts Graduates and students in good standing are entitled to one complete statement of their school record without charge. One dollar will be charged for each additional copy.

Student Work The School reserves the right to retain two works of each student for exhibition purposes. All other property must be removed from School premises at the end of the academic year. At no time does the School have responsibility for student property.

Reviews Our policy of formal reviews for second, third and fourth year students is an important part of the educational program and a unique expression of a small professional school at work. Individually you will have a yearly opportunity to discuss your work, your ambitions and your problems with all of the faculty: Studio and Liberal Arts.

Sophomore Reviews take place at the end of the year. Representative examples of work from all of your studio courses are discussed in the form of a general critique and as an open exchange in helping you select your field of major concentration.

Junior Reviews take place in the middle of the second semester. You will submit work mainly from your Major field and the theme of the discussion will be 'work in progress': Suggestions are made with regard to broadening your point of view, emphasizing strengths and planning the next year's projects which also include application for graduate study and/or other career possibilities.

Senior Reviews take place at the end of the first semester. Directions taken since the previous review are considered most carefully but attention is given to firming up plans after graduation.



Foundation Program

The Foundation Program, involving the first and second year, is directed at six goals considered necessary in the mastery of the artist's craft.

An ability to translate the volumes and rhythms of the human figure onto a flat page, and to understand the structural problems that exist within the random appearance of a landscape or a group of still-life objects.

A knowledge and understanding of traditional theories of color and composition.

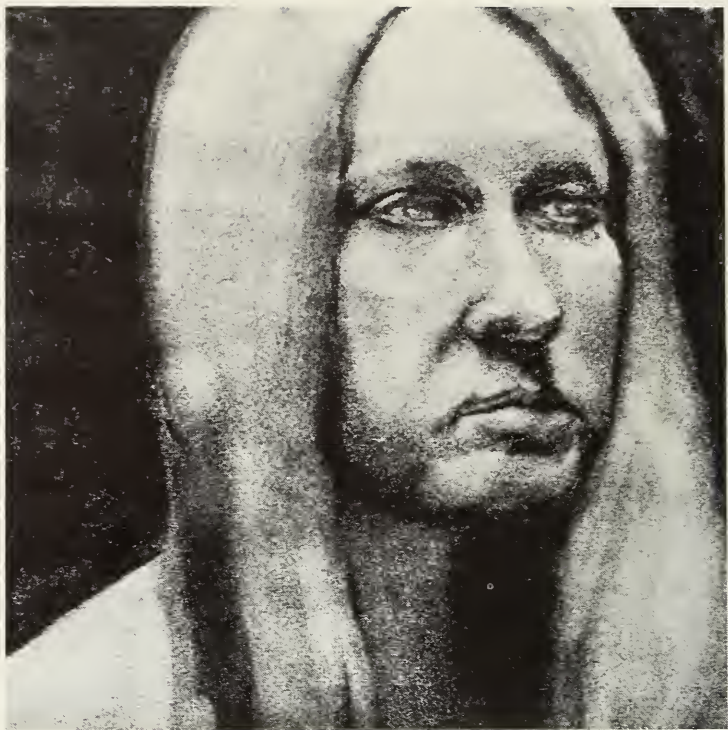
An ability to analyze and resolve a variety of problems in two and three dimensional design.

A view of civilization as an evolving process in which clear relationships exist between the arts and man's other accomplishments.

An introduction to reading and writing as a craft of finding your own convictions, testing them and shaping them.

An exploration of a sufficient range of disciplines to allow you to choose your particular field of interest.

The emphasis on basic skills and concepts in the first two years makes it possible to maintain instruction in the Major Programs on a highly professional level. Furthermore, you will have to face many unexpected and unplanned challenges within the full span of your career. The Foundation Program assures you of having a wide frame of reference and skills with which to meet these problems.



The First Year

Art History (1 semester) It is very easy to see your reaction to another person's work, but hard to see the work itself, hard to see what he has seen. Each visual work is a map describing a way to see the world, use the world, live in the world. Each visual style describes and even shapes a life style. Believing is seeing. But it is possible to be blinded by the reflex of taste.

This course investigates the connection between style in art and beliefs about the world. Works are studied topically rather than chronologically and are arranged under such headings as. the mask, the effigy, the mirror, the masquerade, the meeting, the narrative, the transformation, the scared grove, the landscape, the map, the cup. Throughout this sequence we explore the process of looking at works of art and finding ways to see them.

3

Design I, Two Dimensional The goal of Design I is understanding the grammar of design and organizing, through a keen sensitivity and awareness, ones visual habits. Problems begin dealing with black and white spatial organization and progress into a more complex investigation of color theory.

Basic design is approached as a form of enquiry, not an art form in itself. It is important to learn and experience the greatest possible variety in solutions by the exploration and manipulation of line, shape, and space, in combination with color, value, and texture. This course suggests directions in which you explore these interrelationships while simultaneously achieving limitless variations. It is through these experiences that you develop visually and verbally, a sense of judgement concerning your growth and carry this attitude on to a more concentrated area of your particular interest.

2 - 2

First Year	Credits	
Foundation Drawing	5	5
Design I — 2-D and 3-D	5	5
English I	3	3
Problems of Western Civilization I	3	0
Art History I	0	3
	16	16



Design I, Three Dimensional This course is basically concerned with the organization of space, and the expansion of your vocabulary of form through various methods of exposure. "The whole of Nature is an endless demonstration of form, and it surprises me when artists try to escape from this" — Henry Moore. Emphasis will be placed on developing technical skills so that you will be capable of translating abstract ideas into tangible reality with reasonable facility. Establishing respect and affection for a tool as an extension of the hand, hence the mind, will be one of the goals. The practice of critical examination of your own work as well as others will be initiated.

3 - 3

Drawing I This course is planned to contrast with the more abstract orientation of the accompanying design courses. It presents some of the basic problems, techniques and references of the figurative artist. Emphasis is placed upon the observation and understanding of natural forms and their translation through line, form, light and shade. A complete study of the human skeleton and muscle structure is included. Media used are pencil, charcoal, crayon, silver point, and wash.

5 - 5

English I Writing is the craft of finding your convictions, testing them, shaping them. This course will explore that craft. There will be reading from recent fiction, poetry, drama and autobiography.

3 - 3

Problems of Western Civilization I This course will study the rise and fall of a great nineteenth century industrial city and the monumental burdens it carries into the twentieth century. The specific community developed as a thoroughly American microcosm and clearly demonstrates a rule by oligarchy, the destructiveness of the American success ideal allowed to run unchecked, the avoidance of deeper community responsibilities and the existence of a rigid class system. Some or all of this nineteenth century heritage affects most cities across the land and indeed, the nation itself.

The students will be required to study their own communities or others that interest them and prepare term papers copiously illustrated with photographs and drawings.

3 - 0

Second Year

Life Drawing is the concentrated study of the model in different environments and situations of light and movement. The approach is essentially descriptive, but with an emphasis on certain formal principles. A consideration of the classic view of the figure as a perfectly organized structure is contrasted to more expressive possibilities.

3 - 0

Figure Modeling The basic purpose of the course is to begin analysis of the proportions of the human body, to experience a form in space — a three-dimensional reality, as opposed to the two-dimensional illusion of drawing. It will be an experience in seeing, a truly analytical examination. Drawing will be an integral part of the course — to establish it as a way of thinking, of organizing, and as a valuable tool for the mind. Reliefs will also be dealt with, providing a bridge between drawing and sculpture.

0 - 3

Introductory Painting is based on the drawing, design, and color experiences gained in the previous year. Traditional methods of representation and composition are studied in a series of studio problems and seminar type criticisms. You work from nature (still life, figure, landscape) in order to provide an objective basis against which you may measure your success in dealing with concepts of space, light, form and color. Introductory Painting includes perspective, anatomy, color theory and basic oil techniques.

2 - 2

Note:

Liberal Arts Electives may be chosen from those described in the Liberal Arts section beginning on page 38.

Studio Electives: Choose any two of Introductory Painting, Design or Sculpture.

Second Year	Credits	
Life Drawing-Figure Modeling	3	3
Printmaking	4	4
Studio Electives	2	2
Studio Electives	2	2
Liberal Arts Elective	3	3
	14	14



Introductory Sculpture This Sophomore course is aimed toward students more seriously considering a major in sculpture. You will further examine basic materials, try more specialized methods of application and become more aware of the forms which surround you in the natural and man-made environment. Drawing will be used as a vital means of recording and testing these ideas. Your participation in class critiques will be encouraged as a means of exchanging information and developing a better critical judgement.

2 - 2

Introductory Design is a more complex investigation of visual organization and visual communication. It is a continuation of the previous course, dealing in both two and three dimensional problems and the exploration of color as an aid to the designer. Critiques of classroom projects relate the specific directions of student work to a variety of design oriented situations. For example, both two and three dimensional problems may be discussed in terms of toy design, creative educational materials, development of interior and exterior environments, parks, playgrounds, etc., as well as the concern with the visual impact of the printed page. This course attempts to inform you of the diversity within the design field, and offers you the time and opportunity for research and experimentation of problems and materials as a basis for continuation in the major program.

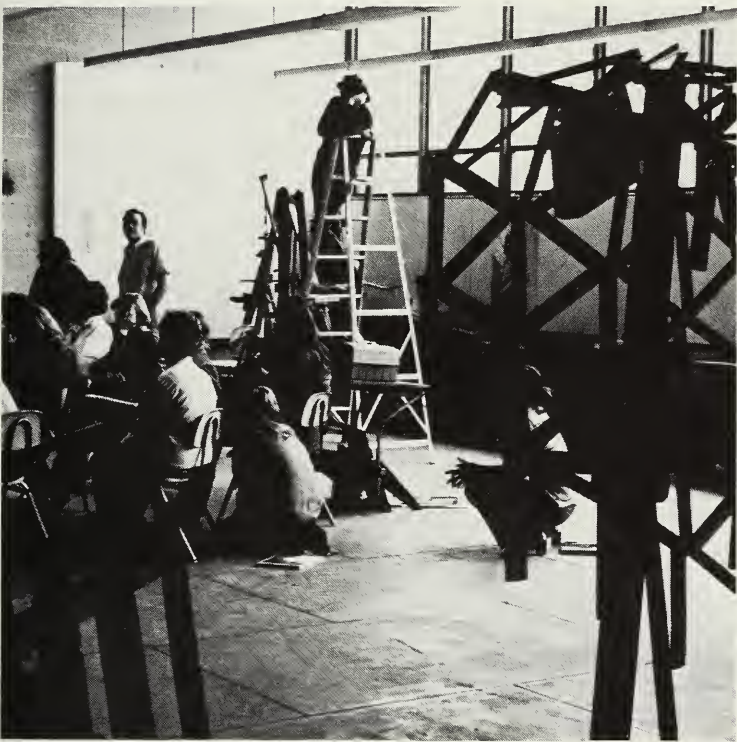
2 - 2

Introductory Printmaking gives you an opportunity of experiencing the many techniques of Printmaking. Through scheduled critiques and discussions, familiarity with the tradition of Printmaking and working in the many media, an understanding of its functions and character is developed.

Required Sophomore Printmaking Media include: relief printing, photography, drypoint, engraving, etching aquatint, lithography and silk screen.

2 - 2

A note on Photography Photography does not appear as a separate course in our catalog because it is as much a printmaking medium as lithography or etching and should be understood as such. You have noted that photography is required of all second year students. The highly motivated student who wishes to concentrate in photography as a printmaking medium may discuss his wishes with a committee of the faculty.

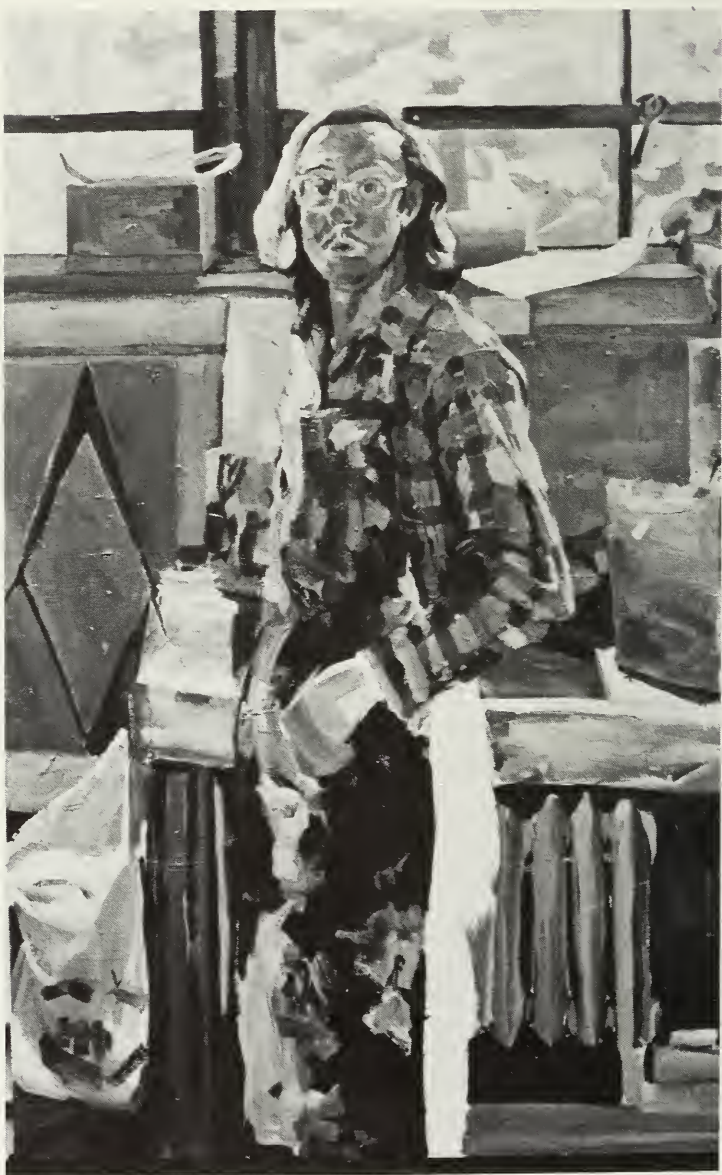




Major Program

The Major Studio Programs offered are Design, Painting, Sculpture and Printmaking. The Major Program, which comprises the last two years at Swain, is a radical departure from the Foundation Program. The Program, built around your specific needs, is more individual in nature since you, instead of taking formal courses, spend the principal part of your time in your major workshop. Essentially this program most resembles the tutorial or honors program in a liberal arts college. The weight of responsibility for organizing research materials, equipment and time is gradually transferred to you. The teacher's role becomes that of the critic, approximating, as clearly as possible, a professional situation.

Since the Major Program is essentially individual in nature, imposing no specific standards or requirements on you, the problem of guidance and evaluation of your achievement becomes particularly important. During the third year the advisor plans a program of studies with you. At the beginning of the fourth year you present to the faculty an outline of your plans, a first draft of sketches, layouts or models. Periodically you will meet with the committee to present work done and discuss revisions and projected plans. Though no school can program into being an independent and responsible individual, such a curriculum does set up a situation in which the student can achieve genuine maturity as an artist and as a person.



Painting Workshop 1|2

Painting Workshop develops from materials first presented in the introductory drawing and painting studios. In conjunction with the Workshop, a study of traditional and contemporary art theory is made in group and individual criticism.

You are introduced to painting techniques in which the history and practice of a variety of basic painting media is studied. Along with a thorough familiarity with the tools and crafts of painting, emphasis is placed on the development of an attitude and a commitment that is at least as important as a knowledge of technique.

Through assigned and student initiated problems, a number of possibilities are made accessible and you are enabled to develop as a serious painter.

Third Year	Credits	
Painting Workshop I	6	6
Life Drawing—Figure Modeling	2	2
Studio Elective	2	2
Liberal Arts Electives	6	6
	16	16

Fourth Year	Credits	
Painting Workshop II	12	12
Liberal Arts Elective	3	3
	15	15



Design Workshop 1|2

The design workshop is a concentration of specific projects with emphasis on your ability to creatively solve a variety of problems, originating the concepts and developing them to completion. Photography is incorporated within the program as an extension of the design potential. It is explored as one method in which the student might solve a given problem, and is used in conjunction with both two and three dimensional assignments. Photography, color, and illustration are further explored through photo silkscreen.

As a part of our program, we try to focus attention on our community. Projects direct creative talents toward making that environment more pleasant and functional, and to communicate information in a more coherent manner. These projects not only bring the school into closer harmony with the community, of which it is a part, but involve the more advanced students in situations dealing with real limitations, real information needs, and real budgets.

Third Year	Credits	
Design Workshop I	6	6
Life Drawing-Figure Modeling	2	2
Studio Elective	2	2
Liberal Arts Electives	6	6
	16	16

Fourth Year	Credits	
Design Workshop II	12	12
Liberal Arts Elective	3	3
	15	15

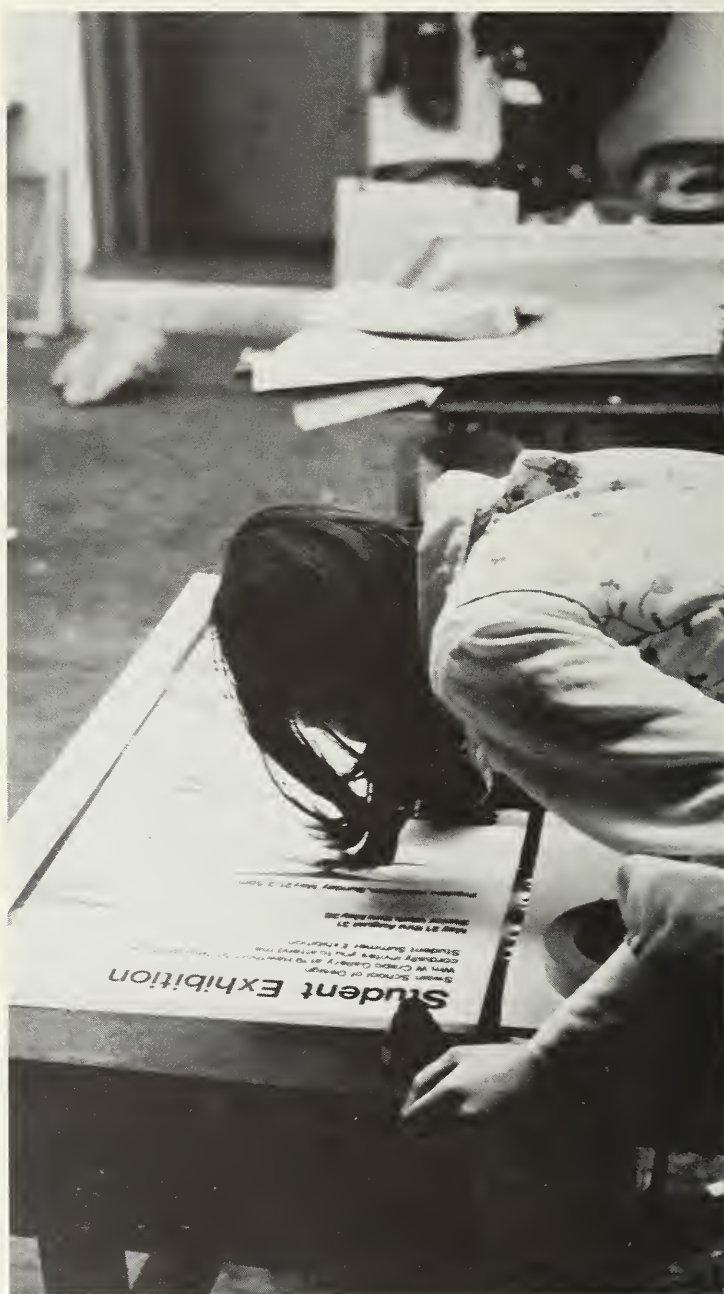


Sculpture Workshop 1|2

The Sculpture Workshop requires the basic information in problem solving and use of materials gained during the two previous years. The firm course structure of the foundation period will give way as the urgency of your own need for personal statement becomes more intense. At this point in your career you should be forming a commitment and a sense of discipline as you concentrate more deeply and narrowly upon those sculptural problems and materials which you find most compelling. Frequent discussions with instructors and regular group criticisms with students will help you keep an open mind and think out your direction more carefully.

Third Year	Credits	
Sculpture Workshop I	6	6
Life Drawing — Figure Modeling	2	2
Studio Elective	2	2
Liberal Arts Elective	6	6
	16	16

Fourth Year	Credits	
Sculpture Workshop II	12	12
Liberal Arts Electives	3	3
	15	15



Printmaking Workshop 1|2

Printmaking centers around the Print Room and Dark Room which functions as a laboratory and machine shop containing the equipment that is essential for the training in the many diverse techniques of making prints. The Print Room, through its very nature, is capable of fulfilling the philosophical and social need of the artist to ‘get his work out’, which is the core of this medium of the multi-original. It is apparent that most artists, whatever their major field, are going to use Printmaking as part of their artistic expression, finding in it a source for realizing the need for distribution of their work.

The major student is expected to work with problems in all areas of Printmaking with a view to understanding their relevance as ways of realizing his creative ideas. Only the motivated student, dedicated to developing an aesthetic in keeping with such a field, is encouraged to major in Printmaking.

Third Year	Credits	
Printmaking Workshop I	6	6
Life Drawing — Figure Modeling	2	2
Studio Elective	2	2
Liberal Arts Electives	6	6
	16	16

Fourth Year	Credits	
Printmaking Workshop II	12	12
Liberal Arts Electives	3	3
	15	15





Liberal Arts Courses

Besides the crafts of the hand and the eye there are crafts of the imagination. Good visual work does what good writing does, it makes experience more vivid. A place is ignored, invisible, until it has been painted, or used in a story, or mapped, or gardened, or in some other way imagined. There is the danger of time sliding, of events which seem as if they had never happened, of people dying as if they had never been. The deepest craft of any artist is that of falling in love with the world, of knowing that what he has seen is worth seeing. It is a craft shared by architects, anthropologists, novelists, psychologists, poets, designers, illustrators, map-makers, painters, gardeners, sociologists, sculptors, and photographers.

The liberal arts courses describe that craft, presenting it in some of its many disguises, that you might re-invent it for yourself and bring it to your own visual work. It is a craft to be seen in many separate acts: finding what you actually feel within that inward noise; telling the difference between those things you are sure of and those other things you are just in the habit of saying; discovering what your experience can be compared to, measured against; locating the present, realizing how wide it is, how deep it is, how long it has been this way, its drift; recognizing others as themselves and not simple variations of you; finding what contradicts your uniqueness, what all persons, all societies, all times, have in common; learning to find sustenance in the marrow of events whose bones seem complicated; learning how to ask questions which are worth answering, and how to answer them. It is the craft of learning to live well.

The liberal arts courses take the work of art historians, poets, travelers, novelists, historians, sociologists, anthropologists, biologists, psychologists, philosophers and put them in a form designers, painters, photographers and sculptors can use.

In the freshman year there are four required liberal arts courses, two a semester; in the remaining three years you choose eight courses from a list of sixteen electives. But you must choose carefully. Of those eight courses; three must be courses in Visual Studies, two must be courses in Social Studies, three must be courses in Humanities.

Because the department is small it is impossible for us

to provide the diversity of courses available in a larger liberal arts college — We offer no course in “Shakespeare” or “The Biology of Fishes”. However, the faculty is able to encourage individual students to pursue their particular interests, at S.M.U., for credit.

Note

Freshman Year: (all four courses are required).

Sophomores, Juniors and Seniors

These eight electives should include:

Three electives in Visual Studies

Two electives in Social Studies

Three electives in Humanities

First Year	Credits
Two Semesters English	6
One Semester Art History	3
One Semester Problems of Western Civilization	3
	12
Second Year	Credits
Two Electives	6
Third Year	Credits
Four Electives	12
Fourth Year	Credits
Two Electives	6

Humanities

Humanities 1: Poetry Workshop Here you will write poems, re-write them, tame them, perform them, look at the things poetry can do, learn to see poetry as an act rather than a product. You will do what people writing poetry always do: explore the ways in which you can be moved, look for ways to make experience matter, invent some way to tell your good poems from your bad poems.

Much of what is read in the course will be written there; there will also be some reading from published poets. The point will be to give you poetry as a lens to focus experience and as a tool to change it.

3

Humanities 2: Creative Writing The purpose of this course is to investigate, by practice, examination and discussion, writing as a fine art. Students will read and criticize each others work, as well as the work of commercial outsiders.

3

Humanities 3: Children's Books The course is designed to provide a background in children's classics, as well as to consider the nature of children as an audience. The use of books in the education of children will be considered. Students enrolled in the course will write one long work for children.

3

Humanities 4: The Structure of Theatrical Composition

An inquiry into the nature of the theater, of acting, of presenting a story publicly by action. Students will write, act, and direct, enough to have some first hand knowledge of these occupations; however a primary aim of the course is to provide a thorough familiarity, by reading with important works that have been made for the theater.

3

Humanities 5: History Workshop History is a human act, a way of reflecting on those things which have been lost from human experience, a way of exploring themes or shapes which keep recurring, a way of thinking about the present as a moment which began ten or ten thousand years ago. This course will be an opportunity to write history, reconstruct a story, the way people build mosaics from broken chips.

Participants in the course will work from the fragments and traces that have been preserved, from paintings, photographs, maps, novels, poems, letters, diaries, biographies, statistics, fossils. We will make something of the difference between these questions: What did

they think was happening? What do we think was happening?

3

Humanities 6: Philosophy As Means (offered on request, limited to four students) A philosophy is not a collection of beliefs, it is a method, an approach to experience. Reading philosophy is a way of seeing the different styles available for facing some important questions. There are many such questions; we will work with these:

What can I be sure about? (Are there different ways of being sure?)

What limits me? (What is fate like? What is freedom like?)

How shall I amplify my awe?

We will work with these philosophers: Pascal, Kierkegaard, Nietzsche, Wittgenstein.

The purpose of the course is to illuminate the actual kinship between style in philosophy and style in the visual arts.

3

Visual Studies

Visual Studies 1: Twentieth Century Art

Twentieth century visual art has not one style, but many. This suggests fundamental changes in the relationship of an artist to his work and to his audience. The artist is forced to these questions: How shall I choose a style when there are so many? How shall I find a style whose emotional significance is not obscured?

To clarify these questions we will examine the work of twentieth century artists from four perspectives: original work, slides, the writing or remarks of the artist, the critics' attempt to offer other explanations.

3

Visual Studies 2: About Time and Movies

This will be a reflection on some of the things movies do or can do, considering also some of the ways they shed light on the art of making still pictures or the art of storytelling. Because movies mimic the flow of experience they permit us to reconsider the acts of wrenching a motionless image from that flow, and of imitating that flow by using words which evoke it. We will explore ways of experiencing time, ways of giving psychological weight to time, ways of giving time coherence. Some of the evidence will be drawn from movies, some from painting, novels, photographs.

3

Visual Studies 3: Aesthetics and Anaesthetics

This will be a discussion of meaning in art. Among the questions to be considered are these:

How does a work of art mean something? How is it able to open us to experience?

When is art superficial, when is it empty, when does it disclose depth?

What is the value of tempering personal taste? What kinds of criticism are valid? What kinds arbitrary?

To investigate the position of the arts in a mass culture.

Although the questions are drawn from the philosophy of art, discussion will center on real visual objects: paintings, shoes, boxes, photographs.

3

Visual Studies 4: On Vision

The world of science and the world of ecstasy come together in the eye. Vision is our closest contact with actuality, closer than touch or hearing. Visions are those odd moments in the life of seers.

In this course we will talk about the relationships between seeing and envisioning, between the familiar

world of ordinary sight and the strange one of scientists or mystics. In general we will examine some of the implications of having eyes, and some of the options the eye offers.

3

Visual Studies 5: Landscapes is an exploration of different ways in which men and the land co-exist. The goal of the course is the invention of a new way to consider the painting of landscape. Topics to be studied include: Gardens, Tactics, Cartography, City-building, Roads, Creation Myths. Students will be expected to execute one significant piece of research, and to maintain a careful written journal.

3

Visual Studies 6: Symbols of Transformation A study of the visual symbolic content of psychological change as recorder in art and literature. The processes involved in the creation of fantasy are examined through the mediums of fiction and the visual arts.

3

Social Studies

Social Studies 1: Technological Society The industrial city, the assembly line, efficiency, standardization, the expert: such things dominate our ability to imagine society or imagine alternatives. There is the danger of technological society becoming a given, a fate, a background: a danger of imagining the only options to be acquiescence or flight to the country. It is difficult to imagine, deal with, make peace with technological society. This course is an attempt to develop a student's sociological imagination. Much of the course examines the consequences of excessive social planning and excessive social control. The rest is a search for alternatives.

3

Social Studies 2: The History of the Future Here we will look at the variety of ways of imaging a future, of imagining what is possible, of imagining what will happen, of imagining what could happen. The course will be an examination of the value and perils of the utopian imagination.

It will be arranged as a series of case studies:

Medieval expectations of the end of time.

Renaissance versions of the perfect society.

Nineteenth century utopian thought.

The personal future of nineteenth century Americans.

Twentieth century revolutionaries.

The future of the future.

3

Social Studies 3: Worlds and Cosmologies The course will follow a sequence of written attempts at discovering, arranging, defining, or controlling, the nature of the universe. Our interest is not only in the act of the individual, the philosophical act of definition — but also in the social implications of these acts, and their origins in historical phenomena. Required texts will include the following: The Crock of Gold, The Rule of St. Benedict, Sun Chief, Beowulf, One Hundred Years of Solitude, Yanoama, Women and Their Bodies, Heraclitus.

3

Social Studies 4: Travelers Our interest is principally in first hand, narrative accounts, by witnesses or participants in campaigns or discoveries of historical or scientific importance. We will study the influence of the event on the witness. Possible readings: Travels of Marco Polo; Travels of William Bartram; History of Herodotus, Caesar, or Tacitus; Mailer's Armies of the Night.

3



Calendar

Registration: Freshman & Sophomores

Registration: Juniors & Seniors

First Semester begins

Columbus Day

Veterans Day

Thanksgiving Recess begins

Classes resume

Christmas Recess begins

Classes Resume

Classes End

Exam Week begins

First Semester ends

Second Semester begins

Washington's Birthday

Spring Recess begins

Classes resume

Good Friday

Classes End

Exam Week begins

Exam Week ends

Commencement

72 | 73

Thursday September 14

Friday September 15

Monday September 18

Monday October 9

Monday October 23

Wednesday November 22

Monday November 27

Friday December 15

Tuesday January 2

Friday January 12

Monday January 15

Friday January 19

Monday January 22

Monday February 19

Friday March 16

Monday March 26

Friday April 20

Friday May 11

Monday May 14

Friday May 18

Saturday May 26

73 | 74

Thursday September 13

Friday September 14

Monday September 17

Monday October 8

Monday October 22

Wednesday November 21

Monday November 26

Friday December 14

Wednesday January 2

Friday January 11

Monday January 14

Friday January 18

Monday January 21

Monday February 18

Friday March 15

Monday March 25

Friday April 12

Friday May 10

Monday May 13

Friday May 17

Saturday May 25

Faculty

David Loeffler Smith, Dean of School and
Instructor of Painting and Drawing; B.A., Bard
College; M.F.A. Cranbrook Academy of Art

Leo Kelley, Instructor of Liberal Arts; B.S. and
M.S., M.I.T.

Nicholas J. Kilmer, Instructor of Liberal Arts; B.A.
Georgetown University; M.A. Harvard University

Janyce Lapore, Instructor of Liberal Arts; M.A.;
Johns Hopkins University

Benjamin R. Martinez, Instructor of Painting and
Drawing; B.F.A. Cooper Union

Russell Mroczek, Instructor of Design and
Photography; B.F.A., Massachusetts College of Art

Ronald Myers, Instructor of Sculpture, B.F.A.,
Syracuse University

Bruce W. Naftel, Instructor of Design; B.S. in Art
and M.A. in Graphic Design, Western Michigan University

L. John Osborne, Instructor of Printmaking; M.F.A.,
California College of Arts and Crafts;
Undergraduate; Medway College of Art and Kent
College (England)

Sean Wilkinson, Instructor of Photography, B.A.
Antioch College, M.F.A., Rhode Island School of Design

Administration

William J. Finn, Director and Instructor of Sculpture,
University of Toronto; B.F.A., Rhode Island School of Design

Eleanor R. Peckham, Office Manager

Betty Bryant, Bookkeeper

Jacqueline Block, Special Services Director,
B.F.A. Cooper Union

Diane B. Cambra, Administrative Assistant

Gerald S. Coutinho, Financial Aid Consultant
B.S. Southeastern Massachusetts University;
Director of Financial Aid, Southeastern
Massachusetts University

Fred Gomes, Buildings & Grounds Superintendent

Marion H. Hanford, Librarian, Harvard; State College,
Boston



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Joseph A. Coletti, Sculptor

Gilbert Franklin, Chairman, Sculpture Department — Rhode Island School of Design

Bartlett H. Hayes, Jr., Curator of the American Academy, Rome

Philip Hofer, Curator-Emeritus of Printing and Graphic Arts, Houghton Library, Harvard University

Boris Mirski, Director, Boris Mirski Gallery

Oliver Prescott, Jr., Attorney

Perry T. Rathbone, Director-Emeritus, Boston Museum of Fine Arts

W. Knight Sturges, Architect

S. Morton Vose, Director, Vose Galleries of Boston





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Application for Admission

Date of Application

Name

Street

City, State, Zip

Phone

Social Sec. No.

Date of Birth

Place of Birth

Sex

Educational Background

Years Completed

Graduation Date

Military Service

Draft Classification

Veteran

Name of Parent or Guardian

Address

Phone

Desire Enrollment at School as:

Full Time Student

Part Time Student

Transfer Student

Will you be applying for scholarship aid?

Transcripts being forwarded separately

Letters of Recommendation will follow

Portfolio being sent

Portfolio being delivered at time of interview

\$10.00 Application Fee enclosed (This form cannot be processed without fee)

Address:

Admissions Office

Swain School of Design

19 Hawthorn Street

New Bedford, Mass. 02740

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